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## Volume 03, Number 08 (August 1885)

Theodore Presser

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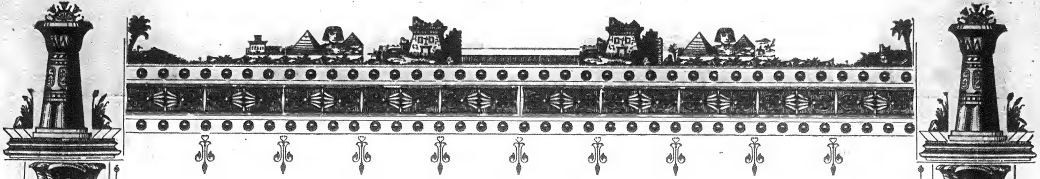
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MOTTO:—*Omne tulit punctum qui misouit utile dulci.*—Horatius.

He who mingles the useful with the agreeable bears away the prize.

# THE ETUDE

AN EDUCATIONAL MONTHLY  
FOR TEACHERS AND STUDENTS OF THE

 **Piano Forte.** 

Vol. III.]

AUGUST, 1885.

[No. 8.]

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**THEODORE PRESSER,**

EDITOR AND PROPRIETOR,

PHILADELPHIA, PA.



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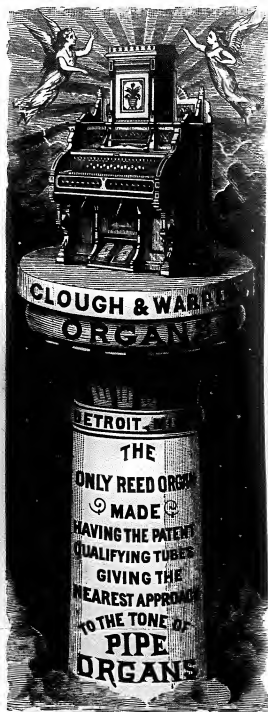
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## QUESTIONS AND ANSWERS.

(Continued from page 165.)

QUES.—Please give a select list of books of value to the piano-forte teacher.—C. A. R.

ANS.—In the English language the list of works bearing on piano-forte is not extensive. We give those most available. "The Musician," by Prentice; "Piano and Song," by Wieck; "How to Play Piano," by A. Goddard and others; "How to Understand Music," by Mathews; "History of Piano-forte Playing," by Fillmore; "Musical Expression," by Lussy (Novello); "Beethoven's Piano-forte Sonatas," by E. von Eulerlein; "How to Play Chopin," Kleczynski; "The Piano-forte," by Pauer; "Music and the Piano," by Madame Viard-Louis; "Music Study in Germany," by Amy Fay; "Notes of a Pianist," by Gottschalk; "Stephen Heller and his Works," by Brown; "Guide to Piano-forte Instruction" (Köhler), by Miss Mary Gilbert; "Art of Touch," by Kullak; "How to Practice," by A. M. Pupil; "The Piano Teacher," by Louis Plaidy; "Letters to a Young Lady," by Czerny; "Methodical Guide for Piano-forte Teachers," by Knorr; "The Art of Fingering," by Bidez.

QUES.—Is Gustav Lange still alive? What do you know about him? Please answer through THE ETUDE.

ANS.—The author of "Pure as Snow" is a respected piano teacher in Berlin. He is in his fifty-fifth year, and was born near Erfurt, in Thuringia.

QUES.—Please answer the following questions in THE ETUDE: 1. How is the word "forte" pronounced in "piano-forte"? Is it pronounced the same as when used to name a loud power?—F. J. M.

ANS.—Pe-ah-no-Four-ty.

2. What is rhythm?

ANS.—Rhythm, in music, is,—first, the divisions of musical ideas into regular equal portions, as regards time; second, the stress or accent as applied to these equal portions. Mason calls it *measured flow*.

3. What is counterpoint?

ANS.—Counterpoint is harmony, with a melodic flow to each part.

4. Please pronounce the following names: Abt, Gounod, Liszt.

ANS.—Awbt, Gou-no, Leasht, the correct, List, the common pronunciation.

5. What sound should the "a" receive in soprano.

ANS.—Like a in all.

QUES.—Will you please answer through THE ETUDE the following questions: 1. Will you recommend some good studies in phrasing?

ANS.—I append a valuable and progressive list of studies for phrasing and expression.—Gurlitt, Op. 50; Heller, Op. 47; Heller, Op. 48; Loeschhorn, Op. 38 and 52 (selections); Bertini, Op. 101; Herz, Op. 118 and 151; Döring, Op. 30; Heller, Op. 45; Hiller (Ferd.), Op. 56; Haberbier, Op. 52; Heller, Op. 16; Vollweiler, Op. 9 and 10; Henselt, Op. 2.

2. What is the use of the third pedal on pianos. Is not the damper pedal tone sustaining? What pianos have this third pedal.—M. E. N.

ANS.—The tone-sustaining pedal is (formally it was not) the third pedal. Its virtue is in sustaining only those tones that have been struck on the key-board, while the damper pedal leaves all the strings free to vibrate in sympathy with those that have been put in action. Steinway's pianos have this tone-sustaining pedal. Also some styles of Chickering and Knabe.

# THE ETUDE.

CONDUCTED BY THEODORE PRESSER.

VOL. III.

PHILADELPHIA, PA., AUGUST, 1885.

NO. 8.

## THE ETUDE.

PHILADELPHIA, PA., AUG., 1885.

A Monthly Publication for Teachers and Students of the Piano-forte.  
Subscription Rates, \$1.25 PER YEAR (payable in advance)  
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Specimen Copy sent to any address for ten cents.

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In order to facilitate the delivery of mail, all letters should be directed to

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By a Blue or Red Pencil Mark drawn across this paragraph subscribers will understand that their subscription to this publication expires with that issue, and, unless it is promptly renewed, will be discontinued.

THERE will be no installment of the "Course in Harmony," by George H. Howard, in this issue. The work will be resumed in the fall. The lessons, as far as they have appeared in THE ETUDE, can be had in pamphlet form. Harmony will be taught and studied more than ever this coming year, and we would advise teachers in search of a text-book to examine Mr. Howard's work as far as completed. The work will be completed during the winter.

The list of contributors to THE ETUDE for 1885-86 will number upwards of fifty. We will be ready to publish the names in the next issue. It is not boasting to say that THE ETUDE will contain more valuable original matter than any other musical journal published in the country.

We will have ready a revised edition of Howe's "System of Technic" by the next issue, when we will print in our musical columns specimen pages. Mr. Howe has spent much of his time during the past year on the preparation of this revision. The price of the work will be reduced from \$2.50 to \$2.00, though the number of pages has not been lessened. A full announcement will appear in the next issue.

The September issue will be enlarged and contain a number of valuable educational articles. Our course will not be materially changed during the year. Our endeavors will be to hold up before our readers a correct standard in the art of teaching, especially the piano-forte. The mission of THE ETUDE is to promulgate musical education; to inspire the disheartened toiling teacher; to point out to the

ambitious amateur the true path to pursue to reach the highest artistic goal; to discuss new ideas in the art of teaching as they are presented to us; to liberalize, broaden, and strengthen our readers' ideas of music, to warn against any false doctrine of charlatanism and imposition; to avoid favoritism, prejudice, and controversy, and, above all, to keep alive an earnest striving for the highest and best in art. These are some of the principles that have guided us in the past, and will be our aim to uphold in the future.

With the next issue the annual subscription price for THE ETUDE will be *One Dollar and Fifty Cents*. All renewals made before that time will be rated at the present price. We will, with the increased subscription rate, correspondingly increase our facilities and resources. Our list of contributors alone will include the most of the best writers on music.

### PRIZE PIANO METHOD.

THE competition for Prize Method for Piano is attracting more and more attention. We expect, as a result of this competition, a work that shall be more completely adapted to the American student than any heretofore published. Those who will not be successful will at least receive some valuable discipline in the preparation of such a work. The following may be of interest to competitors:

1st. The material used in the work can be originally arranged and selected. If any American copyrights are to be used, permission must be obtained by the author from the original publisher before the work is submitted to the judges.

2d. There will be no restriction as to size or extent of the work. It is left to the choice and judgment of the competitor what a course of elementary instruction in piano-forte should embrace. It must contain the very first instruction for the youngest pupil.

3d. May the 1st, 1886, is the day set for closing the competition. All manuscript must be in before that date.

4th. All manuscript must be accompanied with a sealed envelope with the real name of the author on the inside, but bearing a fictitious one on the outside. The manuscript must be marked with the fictitious name only.

5th. A prize of \$100 will be awarded the successful competitor. The work will be published free of expense to the author immediately after the decision shall have been reached, and a *royalty of ten cents will be paid the author after the first edition has been exhausted.*

6th. The manuscripts should be written with the foreign mode of fingering.

7th. The following well-known musicians

and teachers have consented to act as judges: William Mason, E. M. Bowman, Albert R. Parsons. The judges will reserve the right to reject all manuscripts.

8th. All manuscripts and communications should be addressed to Theodore Presser, Box 252, Philadelphia.

### M. T. N. A.

A SOCIETY FOR THE PROMOTION OF MUSICAL ART.

THE Ninth Annual Meeting of Music Teachers' National Association met at the Academy of Music, New York City, July 1st, 2d, and 3d. The meeting was a decided success, and placed the Association on permanent footing. Up to this time there were doubts as to it ever attaining permanency. These doubts have now been removed by the brilliant success of the New York meeting. The Association has identified itself with the practical interests of musical education of the land. It has given opportunity to present numerous essays of vital interests to the profession and music. It sends broadcast these essays and discussions in pamphlet form, free of any charge. It has undertaken the work of fostering native music, and presents the works of American composers in the best manner by soloists, chorus, and orchestra. It has appointed committees to advance the interest of public school music, of international copyright, of a standard pitch. The defects and difference of our musical nomenclature will also receive attention by a committee. It brings together teachers from all parts, and cultivates a great amount of social and fraternal feeling. Had there been such a society in Bach and Handel's time these two musical giants would no doubt have met, and not lived near each other without ever meeting. Inventors have also an opportunity to exhibit their inventions. On this point there has been considerable discussion. The by-laws prohibit the advertising of any publication, composition, or invention of any sort within the rooms used by the Association. We see no reason for this by-law, and its abrogation at last meeting shows its injustice. A room for the purpose of exhibiting things of interest to the profession in some part of the building used by the Association is perfectly proper, provided it is regulated by the authorities of the Association. A written permission should at least be necessary to secure a place in this room. Instead of this being injurious to the Association, it would add attraction and interest to the meeting. It is very unfair to those from abroad to have this by-law set aside during the meeting, as only those living near will be benefited. It is hoped this matter will be better regulated at the next meeting.

The Association is far from being perfect or what it should be. Its imperfection will not,



however, be removed by the cauterizing criticism received by some able musical editors. The society represents the greater portion of the best musicians of the country. They have contributed essays, compositions; their skill, and their sympathy is with the object of the Association, but their *active interest* has not been gained to the extent desirable for the high artistic standard possible for such a society. Chronic mediocrity, petty wire working, and personal aggrandizement are altogether too rampant in the proceedings of the society to win the active interest of the more substantial and conservative musicians. The meetings suffer greatly from indiscreet members, who are constantly taking up the valuable time with idle talk. Far better to have the meeting drag than grow frivolous. There is a valuable element in the Association that is ready to assert itself if only opportunity were given. The passive interest of a number who have done noble work in the Association in the past would bring to the front a class of musicians that would lift the Association out of its weak condition. We who have so tenderly watched over the youthful days of the organization must admit that as the Association grows a new order of contingencies arise which call for a different kind of talent to manage.

We frankly admit that the number of teachers present was disappointing. We expected a large concourse of the profession to gather from all parts, but the number was less than five hundred; yet the number of active members was greater than at any previous meeting. The scope, the plan, the preparation of the affair should have called that many from New York City alone.

The American College of Musicians has completed its plans for conducting examinations. A full report of this important factor of the meeting is found in another part of this issue. There will be published shortly a prospectus giving a detailed account of the requirements necessary for passing the different degrees in the various departments, which we will present to our readers.

The American composers received great encouragement at the meeting. Their works were heard under favorable circumstances, even if the preparation was not as careful as it might be. We expect the time is soon at hand when only the products of American composers will be heard at these meetings. We see no reason why at the next meeting original works only by living composers should be given. Rubinstein, Liszt, Brahms, etc., might be prevailed on to write something for the Association, which could be made an important feature of these annual meetings. This would be far better than to be obliged to listen to pieces that have been familiar to us since childhood. It was an imposing sight to witness the performance of American compositions, conducted by the composer, before a sympathizing and enthusiastic audience of his co-laborers in art. The details of the performances will be found in the "News of the Month." This feature of the Association is bound to develop rapidly, and is one that is in beautiful accord with the object of the Association. The limited space in this small issue will not allow a full account of the proceedings. We have therefore reserved considerable for future issues.

The business meetings are of course necessary, but many seem to be possessed of the idea that the business meetings are the grand object of the Association. It should be the object of every member to despatch the necessary business in such a manner that the essays and discussions are not cut short, nor the attention of the Association drawn from the work proper.

The following are the officers for the coming year: A. A. Stanley, President, Providence, R. I.; Theodore Presser, Secretary-Treasurer,

Philadelphia, Pa.; S. B. Whitney, Boston, W. F. Heath, Ft. Wayne, Ind., and Max Leckner, Indianapolis, Ind., form the Executive Committee; Calixa Lavallee, Boston, F. B. Rice, Oberlin, Ohio, and A. R. Parsons, New York, the Programme Committee.

The success of the meeting is largely due to Dr. S. N. Penfield, president, and A. A. Stanley, secretary. Their labor has been great, and was executed in a faithful and efficient manner. The energy and zeal required to work up these meetings is not half appreciated by the profession. The officers of the coming year are almost without exception familiar with the work required, and we can look forward to the Boston meeting (which place has been chosen for next year) with confidence that everything possible will be done to make it a success. We are promised the Tremont Temple, which has a large organ, and an additional hall, if the Association should form into two divisions. The symphony orchestra is available and a large chorus promised.

While we will give our readers during the year full information regarding the developments of the next meeting, we will not be swerved from our purpose in conducting a journal in the interests of musical education, and not in the interest of any society or individuals. Our official work in the Association will in no way effect our work on *THE ETUDE*, nor will the Association be held responsible for our action as editor. All official announcements will be mentioned as such.

#### NOTES.

The ladies who took part in the meeting spoke to the point. Indeed, had we heard more of them the sessions would have been more interesting and dignified. A fuller recognition of the talent among the female members of the Association should be made at next meeting. What a power alone would the ladies have in promoting the social part of the meeting if only they were given the authority.

The editor of *The Voice*, in a leading editorial, calls on the vocal profession to join him in a movement to organize an association for the promotion of vocal art. This is the outcome of too much piano playing at the National Association. The Association has departed from its primary object and has become more of a concert company than a gathering of teachers, whose purpose of meeting is to discuss subjects relative to their different departments of the musical profession. There is some ground for the complaint urged by *The Voice*. The authorities will sooner or later be compelled to divide the sessions into two divisions, so that a subject on voice and piano can be discussed at the same time. This we understand will be inaugurated at the Boston meeting next year, which will give the vocalists all the show they justly demand.

The change of name of the organization came up for discussion. Two features in the name it is thought might be improved. The word "national" does not allow Canada to have representation, and the word "music teacher" does not embrace those in the profession who are not engaged in actual teaching, like orchestral conductors and composers. We do not favor any change in the name at present. Very little would be gained and much would be lost. A full discussion will be given this at another meeting; for the present Canada will be fully recognized, and have a representative in each of her States. This was done by enacting a by-law placing Canada on the same footing as any of the States of the Union. The second objection can be completely overcome if on all official documents, programmes, etc., a second heading on title were adopted; somewhat after the style used at the head of this article.

The Association will publish its own Report this year. Up to this year musical journals have contrived to get the job. As a result the pamphlet did not appear until the whole of the proceedings first appeared in the journal of the publisher. This year the Report will be sent out three or four months earlier than usual. A uniform size and style will be adopted which will permit binding the annual Reports as they appear from year to year. We have all the reports ever issued, but cannot have them bound on account of the great difference in size.

The movement advanced by *THE ETUDE* to promote music in public schools has received the support of the Association, and a committee of six, appointed by the President, consisting of N. Coe Stewart, L. W. Mason, Geo. F. Bristow, H. E. Holt, Charles W. Landon, and Theodore Presser, to take steps to advance the claims of music as a factor of common school education. The first work of the committee is the issuing of a pamphlet, to contain every phase of the subject. The committee are now actively engaged on its preparation, and will be ready to submit it to the Bureau of Education for publication before the winter sets in.

#### M. T. N. A.

#### AMERICAN COLLEGE OF MUSICIANS.

THE following is the report of the American College of Musicians, read before the Association by Mr. E. M. Bowman, of St. Louis:

MR. PRESIDENT:—Pursuant to adjournment at Cleveland, the Board of Examiners, appointed by the American College of Musicians, met in this city on Monday and Tuesday, June 29 and 30, to formulate the standard of attainment for each of the six classes contemplated in the constitution of the College of Musicians. As we now stand we have two classes of members, viz.: Constitutional members,—the entire original organizing body, who have received as yet no musical degrees from the College of Musicians,—and a board of eighteen examiners, who by their election to that office were created the first group of Fellowship members. Ultimately when these constitutional members shall have passed their examination, we shall have the six classes of members alluded to, viz.: Pianists, Vocalists, Organists, Theorists, Violinists, and Teachers of music in the Public Schools, divided into Associates, Fellows, and Masters, according to the grade of examination passed.

During these two all-day sessions the Board of Examiners, by means of the most diligent application, succeeded in outlining the examination papers which are to serve as the code of initiation for those constitutional members who desire to acquire the degree of Associate of the College of Musicians, or Fellow of the College of Musicians, or Master of Musical Art, and for anyone else who desires to join the organization.

On Tuesday evening, June 30, at the first annual meeting of the entire membership, the outlines of these examination papers were presented and in the main were approved of. The suggestions offered by some and endorsed by others will probably be adopted, and it is hoped that some time before the close of the present year we shall be prepared to issue a prospectus which will give a detailed statement of the requirements to be met by those desiring to join the College of Musicians.

For the present it will be proper to say that to pass the examination for Associateship, (the lower degree), the candidate will require a thorough acquaintance with knowledge of that branch of music to which he had applied himself, together with the ability to sing or play a programme of compositions of moderate difficulty. In addition to this demonstrative examination, the candidate will need a fair working knowledge of harmony, so as to be able to properly harmonize a given bass or a given melody, to work out a modulation between two given keys, and in simple counterpoint to be able to write in two parts in each of the six orders. The candidate will also need to know the outlines of musical history and musical form, and the elementary principles of acoustics.

To pass the examination for the intermediate degree (Fellowship), the candidate will require a high degree of skill in his specialty, and also a comprehensive knowledge of harmony, counterpoint, and fugue in four parts, musical form, musical history, and acoustics. There will also be required of the candidate a composition, vocal or instrumental, not less than eight minutes in length, and an essay or thesis on some topic suggested by the theory or practice of music.

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To pass the examination for the highest degree (Master of Musical Art), the candidate will require exceptional gifts and cultivation in his special branch (organ, piano-forte, voice, theory, or violin), and, to the comprehensive knowledge of theory called for in the examination for Fellowship, will need to be added the ability to compose, in a higher musical form, for voice and orchestra. An extended knowledge of musical history and acoustics will be required, and a thesis on some musical topic.

The candidate will be expected to furnish a finished orchestral composition in some large form, and an exemplar of voices, containing polyphonic writing, with organ, piano-forte, or orchestral accompaniment, to be deposited, if accepted, in the library of the College of Musicians.

This is a very brief summary of a vast amount of work done by the Board of Examiners, a full account of which will be set forth in the prospectus alluded to. This prospectus will be sent to anyone who will send his or her name and address to the Secretary of the College of Musicians, Mr. A. A. Stanley, 14 Pallas Street, Providence, R. I.

There was quite a large attendance of the constitutional members at the meeting Tuesday evening, and letters were received from nearly or quite all of the absentees expressing their regret, and their enthusiastic allegiance to the movement which has been inaugurated.

The meeting has resulted in cementing the bonds of union more firmly than ever before, and in deciding progress toward preparation for the reception of new members, honorary and by examination.

We are making haste as fast as possible consistent with safety, and while we do not make any promises, we do anticipate beginning the examinations next year, the applications for which are already numerous, and pressing.

An experimental piano-forte examination was held by the Board of Examiners, and it was found to be entirely expedient to conduct the examination in such a way as to prevent the candidates being known to the examiners except by a number, thus precluding the possibility of showing partiality to any candidate whomsoever. It will be seen therefore that a candidate in these examinations must stand or fall on his merit, and the value of a degree earned under such conditions will be just what it purports to be.

At the annual election of examiners and officers no changes were made except to elect Mr. J. R. Mosenthal, of this city, to the Board of Violin Examiners, in place of the deceased Dr. Damrosch.

All arrangements have been made to secure a charter under the laws of the State of New York except the mere filing of the papers with the County Clerk and Secretary of State, so that the organization will stand upon a legal basis and its diplomas will have the same legitimate existence and force throughout the United States as those of any other corporate body.

In conclusion allow us to say that we thoroughly and earnestly believe in the nobility of our aim to establish a dignified, reasonable, and desirable standard of attainment for those desiring to follow the vocation of a musician, and in this effort to improve the musicianship and elevate the social and professional position of the American musician we propose to continue the even tenor of our way, more determined than ever to win, by a noble ideal and dignified course, the endorsement and co-operation of everyone who earnestly desires to see the musician become the peer of clergymen, physician, lawyer, and scientist, and the art and science of music elevated to the high position to which it is destined by its creator, the Master Musician.

## Teachers' Department.

THE phenomena of memory present to the metaphysician one of the most interesting subjects of study. Although memory is not the highest of the powers of the mind, it is that on which is based the consciousness of the continuous identity of both ourselves and surrounding objects, and without which, therefore, we should hardly be certain of our own existence. If, on the one hand, those who were but little more than idiots, have not unfrequently exhibited a marvelous development of this faculty; on the other, it is easy to see that without it the greatest imaginable genius would be an imbecile, whose life, experience, and thoughts would necessarily be limited to the present instant. Reasoning judgment must proceed from the known to the unknown, but if what was known one minute was forgotten the next, there could be no series or accumulation of facts upon which to exercise our judgment or reasoning powers. This being the case, it is easy to see the importance of possessing a retentive memory. Geniuses have usually been endowed

with remarkable memories, at least in the direction demanded by their occupation. It is related of Napoleon, Alexander, and other leaders of men, that they never forgot the humblest individual they had ever known; in other lines, eminent men have usually shown themselves possessed of a mass of knowledge on the subjects to which they devoted themselves that testified to the extent of the work done by their memories. In music, also, unusual genius has ordinarily been accompanied with an unusual musical memory. Mozart, the musical genius *par excellence* had a wonderful memory. On Wednesday of holy week, 1770 (being then just fifteen years old), he attended a rehearsal of Allegri's famous "Miserere," and on returning to his room, wrote it all down from memory so accurately that when he attended the service at the Sistine Chapel on Good Friday, with his manuscript concealed in his cocked hat, and followed the singing as it proceeded, he had to change but very few notes. Not long afterward he sang and played it with such exactness that Cristoforo, the principal soprano, who had himself sung it when Mozart had heard it, declared his performance perfect.

The practice of études is not, as is generally supposed, essential for acquiring technique; on the contrary, as a rule, études are more injurious than beneficial for students who have not a well-formed technique; their tendency is to develop one part of the hand at the sacrifice of another; or they contain difficulties for one hand exclusively, leaving the other almost in disuse during the practice of such. For example, Clementi's "Gradius ad Parnassum," Nos. 1 and 2 (Tausig Edition), 23, 25; Chopin's Op. 10, I.; Moscheles' Op. 70, I. If such études are practised until a fair degree of facility in playing them is acquired, and then be laid aside for the purpose of studying some of an entirely different character, for example, Chopin's Op. 25, IX. and X., or Fred. Hiller's Op. 15 octave étude in B♭ Major, it will be found that during the time the latter have been well studied the first have been neglected, and it will be impossible to play the figure of five notes from the "Gradius," No. 1, evenly until a considerable amount of practice has again been given to it. Only that which is repeated daily makes steady progress, therefore, in order to bring the hand into the proper condition to be a satisfactory means of interpreting the musical literature for the piano, it is more advisable to have such a system of technical exercises as contain the difficulties to be met with in the greater portion of the musical literature reduced to so small a compass as to allow of their being practised daily, instead of the practice of études, which belong to another department of the study of piano-playing. Such a systematic reduction, as suggested, has been made and fairly tried with excellent results, by one of Oscar Raif's pupils.

## Questions and Answers.

(Questions pertaining to the study of the Piano-forte will receive attention, and answers appear, weekly, in the following month, if received before the close of the current month. The writer's name must accompany letter to insure an answer.)

QUES.—Noticing through THE ETUDE your willingness to answer reasonable questions bearing upon the subject of piano playing, I beg the favor of one answer. I have been studying the piano for two years, and have reached the second grade or the Cramer Studies, and have also reached the age of twenty-two years. "What encouragement can you give me?" Did any one ever make a great name beginning at so late a period? If so, I shall keep tugging on, and will be satisfied if I make only a third-class performer.—R. C. B.

ANS.—Keep "tugging." If at home in Cramer's Studies, you are already quite a possible performer. It is infinitely better to aim to be a pianist of the first class, even if you fall short of your original mark. The spring cannot raise above its fount, neither can we rise above our contemplations. "Hitch your wagon to a star," says Emerson. We have little faith in late beginnings. For piano playing, the muscles must be trained in youth. Who ever heard of a gymnast who began after he was grown up. I have been all my life searching for a well-scholarshiped case of an artist whose technical foundation was not laid in youth. Yon Bellow is often cited as a case of this kind, yet he, at your age (twenty-two), appeared as concert pianist under Liszt's direction, which all know what that means.

(Continued on page 168 of cover.)

## The Wisdom of Many.

WHEN Rossini's opera began to be heard on German stages, in 1822, he complained of his critics, and said: "The German composers desire me to write like Haydn and Mozart. If I should try and strain every nerve, I still would rank below these two. Hence I prefer to be a Rossini; whatever he be, he knows that at least he is not a mediocre Rossini."—W. H. RIEHL.

If only genius is present, it matters little whether it is displayed in the depths, as with Bach, in the heights, as with Mozart, or in both heights and depths, as with Beethoven.

He who would excel in art must not imagine that the highest has already been reached. He must not look behind, but before him; without an ideal to lead him on he cannot rise to perfection, but naturally must deteriorate and fall. The belief only that the future will bring forth the highest attainable,—that only can endow the genius with wings.—LUDWIG ECKARD.

An Italian proverb says: "Not that is beautiful which is beautiful, but that is beautiful which pleases." Here is the key to the success of so many Italian operas.—RIEHL.

The greatest musical genius of the Hebrews was the trumpeter who caused the walls of Jericho to tumble.—WEBER.

The study of the "History of Music," supported by the hearing of the masterworks of different epochs, is the best safeguard against self-conceitiveness and vanity.—ROBERT SCHUMANN.

No form of art is so small and insignificant as not to be worthy of existence, provided a great talent can attain the highest perfection in the same.—GOETHE.

People call those illiterate who are ignorant of the best and latest productions in literature. We ought to apply the same gauge in a musical sense.—R. SCHUMANN.

Music resembles Gothic architecture; both had their cradle in the Orient. Simple, grave, and impressive they spread, as if borne on angels' wings, over Southern Europe, which, intellectually towered high above all other continents. But these two arts remained for a long time in a rude state, and were not yet what it was their destiny to become in later days. Only after German depth of mind entered into a union with Southern fertility of imagination; when Teutonic thoroughness was wedded to the warmth of feeling in southern lands, then only could the two arts reach the lofty summit of perfection upon which the children of the present epoch look with amazement and reverence. I cannot but imagine that beyond—in the Elysian fields of the artists—the old architects, Erwin of Steinbach, Anton Pilgram, Simon of Cologne, and others, are fraternally shaking hands with the heroes of German music, Gluck, Haydn, Mozart, and Beethoven; exulting in the remembrance of the intellectual victories they had gained over other nations. The builders will cast their glances over Spain, France, England, and—the centre of medieval art—Italy, in which countries the immortal monuments of their genius are admired; while Mozart and Beethoven listen across the Atlantic to the sounds of their divine and enchanting masterworks, which they had bequeathed to posterity in all countries and to all nations.—A. V. PERGER.

## INTRODUCTORY REMARKS.\*

By Professor F. L. RITTER, Mus. Doc.

WITH each decade of modern musical culture that passes away, the old empirical method of teaching the art also disappears. A method, based on intelligent, scientific investigation of all the principal subject matter that lies at the foundation of musical art, is gradually superseding that which rested on nothing better than a little traditional knowledge of the value of the notes and rests, the different kinds of time, and a scant manipulation of technical terms and means. The teaching of music, more than that of any other art, has, in general, been so far a mockery of art practice. It can truly be said that in no one of the other arts has ignorance, even as to the first principles of rudimentary matter, found such an easy field for operation as in that of teaching pianoforte playing. Thorough knowledge of harmony—not to mention that of the higher branches of contrapuntal art and understanding of the principles of the different structural forms—is rarely possessed by music teachers.

To be sure a reaction has set in in one direction, viz., that of pianoforte technique. But since an exhibition of great technical dexterity is considered the paramount requisite of a performer, little time remains for the gaining of other necessary sound artistic acquirements. In the majority of cases the attention of the student is now almost exclusively directed to one side only of the works of the great composers, the mastery of the technical difficulties which those works present. Poetico-musical expression, as laid down in the composer's work and revealed to the auditor by means of intelligent rhythmical grouping and phrasing of the contrasting motivi formed into periods, is thus, to a great extent, driven into the background, or left to accident. The performances of most of our professional virtuosi and amateur players very seldom present the complete artistic whole of a fine composition.

Scrupulous observation of the so-called technical marks of expression, *p., pp., f., ff., <, >*, etc., is still far from a sound artistic conception; that is only a small part of it. But since the mania for virtuoso display is now so general, there seems scarcely an escape from it.

Of course, were parents more enlightened as to the needs of thorough musical practice, the instruction of children would be begun at an early age, and instead of selecting a bungling ignoramus as a teacher, they would select a conscientious, experienced, well-grounded leader, capable of directing the important first steps of young music students towards sure and rational art progress; the acquirement of necessary technical dexterity would then be a matter of course, and at an age when the deeper musical studies, as suggested above, ought to be taken up, the student would not be hampered in his progress; technical finger work would no longer monopolize his whole time. Now students, especially piano pupils, often squander eight and more years of precious time without acquiring musical knowledge or technical dexterity; and, when finally enlightened as to the wrong course they had been so far pursuing, they make a tardy attempt to gain that degree of virtuosity which others have acquired by a natural progress of gradual growth. Time then seems precious; fine technique must be acquired at all hazard, and the musician is again left out of the plan of study.

Every contribution to musical literature which aims at a higher artistic end than mere superficial virtuosity, and

which at the same time helps to remove the old slovenly empirical method of teaching, must be welcomed by every intelligent, earnest art teacher. Mr. Ridley Prentice's work, "The Musician," a guide for pianoforte students, is a contribution of such a healthy nature. The work is planned and executed in a clear, comprehensive, methodic art spirit. It treats of the formal construction of pianoforte pieces, from the simplest song form to the complex sonata form, and presents many charming æsthetic side views, captivating the student's interest at every step.

Though the author of "The Musician" does not expressly demand a knowledge of harmony on the part of the student in whose hands he wishes to see his work placed, yet I am convinced that the intelligent, striving teacher and student will soon make the discovery that a good understanding of harmony, viz., knowledge of chords, cadences, modulations, suspensions, passing notes, and the different species of simple counterpoint and free imitation, will greatly promote comprehensiveness of the subject matter embodied in "The Musician." Although Mr. Prentice analyzes a great variety of pianoforte pieces in different structural forms, imparting to the student a great store of information, I doubt whether the latter, devoid of the above-mentioned course of study of composition, will, when left to himself, be able successfully to follow up the author's method of analyzing works not given in "The Musician." Two compositions belonging to the same species of form may, in many points, differ so greatly as to puzzle the inexperienced student. Compare, for instance, Beethoven's Rondo in C Major, Op. 51, with Mozart's well-known Rondo in D Major, and observe how different in development and formal construction they are. The insight into the respective beauties and differences of structural development of the two works can only be gained by means of a certain degree of knowledge of composition, as suggested above.

This deficiency of a broad, thorough musical education is a great hindrance to the understanding and enjoyment, on the part of amateurs and musicians at large, of good musical literary works on history, biography, æsthetics, and criticism. All these subject matters, to a great extent, inevitably demand technical explanations based on the study of harmony in its widest sense, in order to gain a substantial background. But as such knowledge is restricted to a very small percentage of the members of the musical profession, the benefit which might accrue from the perusal of good musical literature is consequently very small.

Sentimental watery stuff, à la Elise Polko, and shallow, wishy-washy musical contributions, such as are to be found in our periodicals, concocted by amateur musical critics, hanging like parasites on the confines of art, form the bulk of the literary food of the general musical reader. The consequences of this accepting of such weak, unhealthy nourishment are obvious. I am therefore convinced that every intelligent pianoforte student, in whose hands "The Musician" finds its way,—and may there be thousands of such,—will soon feel a desire to become initiated into the mysteries of harmony and composition, an understanding of Mr. Prentice's clever labors will then be enlarged, and enjoyment of fine compositions will be enhanced an hundred fold.

It was A. B. Marx who, in his "Lehre von der Musikalischen Composition," 4 vols., first brought system and order into the study of structural forms, and who emphasized the importance of the art of thematic working out as laid down in the works of the classic composers. Next to him stands Lobe, who, in his "Lehrbuch der Musikalischen Composition," 4 vols., also contributed greatly to a right method of the same subject. Mr. Prentice's work, being based on a similar plan, is thus not alone important to the pianoforte player, but also to the student of composition, to whom it presents the analysis of a great number of fine compositions, which may serve him as models for self-instruction and self-production.

\* "THE MUSICIAN," by Prentice. Theodore Presser, Philadelphia, Pa., publisher.

# PEACE OF EVENING.

ABENDFRIEDEN.

A. FORSTER.

The musical score is written for piano and organ. It consists of five systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics such as *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), *sf* (sforzando), *pp* (pianissimo), and *a tempo.* (at tempo). There are also articulation marks like *poco rit.* (a little ritardando) and *a tempo.* (at tempo). The score features a variety of musical notations including chords, single notes, and complex rhythmic patterns. Some notes are marked with an 'x' and some with a '1' or '2' above them, possibly indicating fingerings or specific performance techniques. The organ part is often played in the right hand, while the piano part is in the left hand. The score ends with a final chord in the organ part.



3  
a tempo.

The musical score consists of six systems of staves. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic and rhythmic development. The third system features a crescendo marking and a dynamic shift to mezzo-forte. The fourth system includes a melodic flourish in the treble and a steady bass accompaniment. The fifth system shows a dynamic shift to piano and a gradual decrescendo. The sixth system concludes the piece with a final melodic statement in the treble and a sustained bass accompaniment.

4 2 X

4 1

mf

dim.

poco rit.

pp

X 1

4 1

3

3 1

cres.

3 1 X

mf

dim.

p

3

2 1 X

X

X

4 1 2 X

cres.

3

3

3

X

sf

p

dim.

3

1

2 X

4 3 1 X

4 2 X

pp

dim.

poco rit.

pp



# MAZURKA.

M. MEYER-OLBERSLEBEN, Op. 11.

*Con semplice.*

*Con semplice.*

*ten.* *p*

*cres.* *f* *dim.* *p*

*TRIO.* *f* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Musical notation for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-3. Pedal points are marked with "Ped." and asterisks. The piece concludes with a double bar line.

Dynamics and performance instructions include: *p*, *mf*, *cres.*, *poco rit.*, *f a tempo.*, *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *p*, *ten.*, *cres.*, *f*, *ten.*, *p*, *cres.*, *f*, *dim.*, *p*.

## THE DEVELOPMENT OF THE HAND.

MRS. FLORA M. HUNTER.

We are permitted to print for the first time the following essay, which was read at the last meeting of the Indiana State Music Teachers' Association. We omit, for the want of space, the interesting historical prelude in which the discoveries and innovations in technique are reviewed, and pass on directly to the subject at hand.

In the development of the hand probably the first thing to work for is the equalization and independence of the fingers, and these must be reached almost entirely by slow practice, and with the attention riveted closely upon the hand and the tone produced. Can this be done properly by giving the pupil a study to learn, even though it contain the material required for the purpose?

Does not the reading of the study draw the attention of the pupil away from his hand, and does he derive the same benefit from it that he would from a like amount of practice with a few measures easily remembered that he needs no thought to comprehend?

No. Until he is able to control his hand without thought, he is better off with simple finger exercises, scales, and such other technical figures as are needed for his particular use.

Next will be his endeavor to gain lightness, smoothness, rapidity; and again must he make use of slow practice first, with a heavy touch, firm pressure, and a strong, full, round tone. After a few moments of such practice let him go over the same ground with as great a degree of speed as possible, and by all means pianissimo, when he will find himself better able to control his hand, and will feel a greater sensation of freedom and lightness than he could have gained by beginning the rapid practice at once.

This principal seems to be recognized in the common treatment of racing horses, in placing weights upon their feet while they are being trained and hardened. The removal of the weight after a time gives the horse a sense of freedom and lightness which goes far toward enabling him to (sometimes) win the race.

Again, with slow practice, a pupil is gaining in strength, and strength is necessary for the playing of a pianissimo passage. A weak and undeveloped hand can never make a perfect pianissimo. It will be insipid and characterless; on the contrary, a perfect pianissimo is simply strength restrained and controlled.

There is surely no way by which to gain power and endurance in so perfect a manner as by this same use of slow practice. All technical work should be gone over in this careful manner daily, and by obeying this simple rule one can gain more toward all ends aimed for than in any other way.

Slow practice not only corrects faults that have already been made, but prevents the making of new ones. Thalberg, who was probably more certain of a perfect performance than any other pianist, attributes it to his habit of slow practice and to his careful selection of fingering, from which, once having studied and decided upon, he never deviated.

I believe we would gain far better results with our pupils if we would not overwhelm them with studies written for technical purposes; rather let this part of the work be done orally as far as possible.

Many times a pupil is obliged to spend a large part of his time between lessons in the simple note reading of an etude, because he cannot make of it a technical aid until the reading is mastered. Then often is he given another one to master in the same way for the next lesson, thus making a study in music reading out of what was written and intended for aid in a mechanical way.

Let the pupils play etudes in style, rhythm, expression, and such pieces as he can master with what technique he has by all means, thereby, at the same time, educating him in other ways; but do not crowd this technical work into everything that is put before him.

There is time enough for him as he has acquired a considerable amount of skill to put Bach, Cramer, Czerny, Clementi, etc., before him, and even then each and every study is not needed. Select three or four of Bach's inventions, a few of the most useful of the others, and let

them be studied far, far beyond the reading and the playing of them in time. Be assured this part of the work can be made far more interesting than it is by explaining to them what it is you wish them to gain by the practice of certain things. Certainly those who practice blindly because they are told to do so are much to be pitied, and would find it much easier to work if they knew exactly what they were working for.

After this technical part of his practice is over for the day, let him put it aside entirely and devote himself to other matters. Do not stop him in the middle of a Chopin Nocturne, for example, to point out some fault of technique, else how can he ever learn to interpret?

Rather let him learn to use his hands elsewhere, and when he attempts to play works of art let him be able to devote himself entirely to their interpretation.

## Pupils' Department.

It by no means follows that the most skillful performer or the best read musician is equally adapted for imparting the knowledge or the skill he possesses to others. In fact, I believe as a rule the converse holds good, at least as regards the practical side of the question, and that it will generally be found that those who are the best teachers are not the greatest performers. It behooves all young people, then, before they make up their minds to enter the musical profession to consider whether they have the natural qualifications essential for a successful teacher. If he have not patience to almost an unlimited extent, if he have not the power of explaining himself clearly and concisely, and of bringing out his knowledge at the proper time and in the proper way, if he have not the faculty of gaining the respect if not esteem of his pupils by his behavior toward them, and if he have not equanimity of temper and a constitution fitted to bear the constant strain put upon it, let the would-be teacher pause before entering a profession in which these, and more than these, qualifications are necessary for those who wish to become successful.

Put aside the few geniuses who were born musicians, and it is presumable true that the men who have accomplished anything memorable in the execution or creation of musical ideas have established their preeminence by hard work.

A German pianist, when asked why America had produced no remarkable musicians, replied that they might if they would only go at it right. What he judged to be the proper system may be gained from his own method. During the first few years of his course he devoted thirteen hours every day to study. Thirteen hours a day is an extreme. William Vincent Wallace killed himself by practicing ten hours and devoting the remainder of the day to composition. If one wishes to enjoy the fruits of his labor he must attend the more carefully to his physical nature. Hamerton's letters on the "Physical Basis," in his "Intellectual Life," are well worth perusal. The exact amount of practice one can endure must be determined by experience. It is useless to spend time after body and brain are exhausted. You are pumping from an empty cistern.

Students must rid themselves of the notion that talent is everything. Talent is nothing, unless joined with earnest and well-directed endeavor. The young man who studies his features in the glass, seeking for resemblance to the great masters, will not look in vain. It is well that he should employ his time thus; he has not the proper temper to resemble them in anything else.

One more point: do not be a player and nothing else. A prominent musician writes me that "a liberal education, viz., outside of music proper, is fast becoming a *sine qua non* if one would take any high stand in the profession." For the learner, no matter how talented, to achieve such high position, requires constant, untiring effort, but he will reap his sure reward if he fairst not.

## IMAGINARY PILGRIMAGE TO BEETHOVEN.

BY RICHARD WAGNER.

WHAT should I do then, to elude the wrath of the master? Everything depended on informing him that I was a simple German soul, full of worldly poverty, but more than worldly enthusiasm.

So I decided at last to pour out my heart,—to write. I did so; told him briefly the history of my life; how I had become a musician; how I idolized him; how I had longed to make his acquaintance; how I had given up two years to gaining a reputation as a composer of galops; how I had begun and ended my pilgrimage; what woes the Englishman had brought upon me, and in what a cruel situation I now found myself. As I felt my heart grow consciously lighter during this summary of my griefs, I even passed into a certain degree of confidence, from the pleasure of this feeling; I mingled in my letter some frank and rather decided complaints of the unjust cruelty with which I, poor devil, had been treated by the master. I closed my letter with absolute enthusiasm; my eyes swam as I wrote the address: "to Herr Ludwig von Beethoven." I uttered a silent prayer, and myself delivered the letter at Beethoven's house.

As I returned to my hotel, full of enthusiasm—great Heaven! what brought the horrible Englishman again before my eyes? He had watched this last errand also from his window; and he had seen on my features the happiness of hope, and this was enough to deliver me again into his power. He stopped me on the steps with the question, "Good news? Will Beethoven see Beethoven?" "Never! never!" cried I in despair—"Beethoven will never in his life see you again! Let me go, villain! We have nothing in common!"

"Most decidedly we have something in common," responded he, coldly—"where is the skirt of my coat, sir? Who authorized you to forcibly deprive me of it? Do you know, sir, that you are to blame for the behavior of Beethoven toward me? How was he to find it *en regle* to permit the acquaintance of a gentleman with only one coat-skirt?"

Furious at seeing the fault thus cast upon me, I cried—"You shall have the coat-skirt back, sir! Treasure it up as a shameful reminder of the way in which you insulted the great Beethoven, and ruined a poor musician!—Farewell! may we never see each other again!"

He sought to restrain me, and to pacify me by assuring me that he had still a great deal of coat in the best possible condition; I must tell him when Beethoven would receive us. But I rushed past him up into my fifth story; and there locked myself in and waited for Beethoven's answer.

But how shall I describe what passed within me—around me—when I really received within an hour a little piece of note-paper on which was hastily written—"Pardon me, Herr R—, if I ask you to call for the first time to-morrow morning; for I am at work to get a packet of music by post. I expect you to-morrow. Beethoven."

First of all I sank upon my knees and thanked Heaven for this marvellous boon; my eyes were clouded with burning tears. But at length my emotions broke loose in the wildest joy; I sprang up and danced about in my little bedroom like a child. I hardly know what I danced; but I remember that to my infinite shame I suddenly became aware that I was accompanying myself by whistling a galop. This unhappy discovery brought me to myself again; I left my room and the hotel, and rushed into the streets of Vienna fairly drunken with delight.

Heavens! My woes had made me utterly forget that I was in Vienna! How the lively stir of the people of the imperial city delighted me! I was in an enthusiastic mood, and saw everything with enthusiastic eyes. The somewhat superficial sensuousness of the Viennese seemed to fresh the warmth of life; their frivolous and not very fastidious pursuit of pleasure passed for natural and frank appreciation of the beautiful. I looked over five daily theatre-bills; on one of them I saw announced "*Fidelio*,"—opera by Beethoven."

I must go to the theatre, be the receipts from my galops ever so sadly lessened! As I came into the parquette the overture began. This was the rearrangement of the opera that had once to the honor of the highly critical public of Vienna—failed, under the title of "*Leonore*." Even in this later form I had nowhere been able to produce it; and the delight may be imagined, which I experienced as I now heard for the first time this glorious novelty. A very young man, rendering the role of Leonore; yet this singer seemed even in her early youth to have fairly wed herself to the genius of Beethoven. With what ardor, poetic feeling, deep emotion did she depict this wonderful woman! Her name was Wilhelmine Schröder. A very young man, for he was the noble merit of opening Beethoven's work to the German public; for I saw that evening, that even the superficial Viennese were roused to thorough enthusiasm. For me

the very heavens were opened; all was illuminated for me, and I bowed down before the Genius that had led me, like Florestan, from night and chains to light and liberty.

That night I could not sleep. What I had just gone through and what awaited me on the morrow, was too great and overwhelming to have let me carry it quietly into my dreams. I lay awake; I wandered; I prepared myself to appear before Beethoven. At last the day appeared; I waited with impatience for a time suitable for a morning call; it came, and I started forth. The most important event of my life stood before me; I trembled at the thought.

But I was to pass through a terrible trial. Leaning against Beethoven's door-post there awaited me with great sang-froid, my demon—the Englishman! the villain had bribed everybody, "vivaldi even the landlord. The latter had read Beethoven's open note before I had seen it myself, and had betrayed its contents to the Briton.

A cold sweat burst from me at the sight. All romance, all divine ecstasy disappeared. I was again in his power.

"Come," said the wretch, "let us introduce ourselves to Beethoven!"

At first I thought of helping myself out of the difficulty with a lie, and, in doubt, that I was not on the way to Beethoven at all. But he at once deprived me of all possibility in refuge, by explaining to me with the greatest candor that he had discovered my secret; and declaring that he would not leave me till we had seen Beethoven. I sought at first to dissuade him good-humoredly from this design; in vain. I fell into the snare; in vain. Finally I hoped to escape him by fleetness of foot. I flew up the steps like an arrow, and jerked at the bell like a madman. But before the door was opened the man stood beside me, seized the skirt of my coat and said: "Don't run away from me! I have a right to your coat-skirts, and I'll hold fast by them until we stand in Beethoven's presence."

I turned upon him in a fury, and struggled to free myself; I even felt tempted to defend myself by physical force against the proud son of Albion—when suddenly the door was opened. An old servant appeared, frowning as she discovered us in our extraordinary position; and seemed about to shut the door again upon us. In my anxiety I called my name aloud, and affirmed that I had been invited by Herr Beethoven himself.

The old woman, in doubt, for the sight of the Englishman seemed to rouse in her every vestige of suspicion—when suddenly, as luck would have it, Beethoven himself appeared at the door of his study. Taking advantage of this moment, I rushed quickly in, and sought to approach the master to excuse myself. But I dragged in the Englishman with me, for he clung to me still. He carried out his purpose, and did not let me go until we stood before Beethoven. I bowed, and stammered out my name; and though he certainly did not understand it, he seemed to know that I was the one who had written to him. He motioned to me to go into his room; and without being in the least disturbed by Beethoven's amazed look, my companion slipped hastily in after me.

Here I was—in the sanctuary; but the horrible embarrassment into which the villainous Britisher had led me, robbed me of all that beneficent mood that was necessary to worthily enjoy my good fortune. Beethoven's appearance was certainly not in itself adapted to have an agreeable and soothing effect. He was in a somewhat disorderly dishevelled; he wore a red woollen belt around his waist; his eyes were half-closed, and his disorder about his head; and his gloomy repellent expression did not tend to allay my confusion. We sat down at a table covered with pens and paper.

There was a decided feeling of awkwardness; no one spoke. Beethoven was evidently out of temper at having to receive two persons instead of one.

At last he began by saying in a harsh voice—"You come from London?"

I was about to answer, but he interrupted me; laying a pencil and sheet of paper before me, he added,—"Write; I cannot hear."

I knew of Beethoven's deafness, and had prepared myself for it. Nevertheless it went through my heart like a pang when I heard his harsh and broken voice say, "I cannot hear." To be in the world joyless and in poverty; to find one's only exalted happiness in the power of music—and to have to say "I cannot hear!" In one moment there came to me the full understanding of Beethoven's manner, of the deep sorrow in his face, of the gloomy sadness of his glance, of the firm-settled haughtiness of his lips—he *could not hear!*

Confused, and without knowing what I said, I wrote an entreaty for his pardon and a brief explanation of the circumstances that had forced me to appear in the company of the Englishman. The latter sat silent and contented opposite Beethoven, who, when he had read my words, turned to him rather sharply with the inquiry what he desired from him?

"I have the honor," replied the Briton.

"I can't understand you," cried Beethoven, hastily

interrupting him. "I cannot hear, and I cannot speak but little. Write down what you want with me."

The Englishman quietly reflected for a moment, then drew an elegant music-book from his pocket, and said to me, "Good; write; I request Herr Beethoven to look at the composition of mine; if he find a passage that does not please him, he will have the kindness to mark a cross against it."

I wrote down his request literally, in the hope that he might thus get rid of him. And such was really the case. After Beethoven had read it, he laid the Englishman's composition on the table with a peculiar smile, nodded abruptly, and said, "I will send it to you."

With this my "gentleman" was content. He rose, made an especially magnificent bow, and took his leave. I drew a long breath; he was gone.

Now for the first time I felt myself in the very sanctuary. Even Beethoven's features grew obviously brighter; he looked quietly at me for a moment, and began:

"The Englishman has caused you no little trouble?" said he. "Find consolation with me; these traveling Englishmen torture me to death. They come to-day to see a poor musician as they would go to-morrow to look at some rare animal. I am heartily sorry to have confounded you with him. You wrote me that you were pleased with my compositions. I am glad of that, for I have little confidence now in pleasing people with my productions."

This cordiality in addressing me soon did away with all my embarrassment; a thrill of joy ran through me at these simple words. I wrote that I was by no means the only one filled with such ardent enthusiasm for every one of his creations, as to have no dearer wish than, for instance, to gain for my native city the happiness of seeing him once in its midst; that he might then convince himself what effect his works produced upon the public.

"I can well believe," he answered, "that my compositions are more appreciated in North Germany. The Viennese often provoke me; they hear too much wretched stuff every day, to be always in the mood to take an earnest interest in anything serious." I sought to combat this view, and instanced the fact that I had yesterday attended a performance of "Fidelio" which the Viennese public had received with the most obvious enthusiasm.

"But I'm," murmured the master,—"The 'Fidelio'!" "I know that the people only applauded it out of vanity, after all, for they imagine that in my rearrangement of the opera I only followed their advice. So they seek to reward me for my trouble, and cry bravo! It's a good-natured, uneducated populace; so I like better to be scorned by them than among wise people. Does 'Fidelio' please you?"

I told him of the impression that the performance of the day before had made upon me, and remarked that the whole had gained most gloriously by the additions that I had been made to it.

"It is vexatious work," said Beethoven; "I am no composer of operas; at least I know of no theatre in the world for which I would care to compose an opera again. If I should make an opera according to my own conception, the people would absolutely flee from it; for there would be no airs, duets, trios, and all that nonsense to be found in it, with which operas are stitched together nowadays; and what I would substitute for these no singer would sing and no audience hear. They all know nothing deeper than brilliant falsehoods, sparkling nonsense, and empty rubbish. The only thing that is created a true musical drama would be looked upon as flat, and would be one in very truth if he did not keep such a thing to himself, but wanted to bring it before the public."

"And should one go to work?" I asked excitedly, "to produce such a musical drama?"

(Conclusion in next issue.)

## CONCERT PROGRAMMES.

Conservatory of Music, St. Paul, Minn. Miss M. Geist, Directress.

1. Trio (C for piano, violin, and 'cello), Beethoven;
2. Lydia (song), Beethoven;
3. Serenade, Allegro Brilliant (piano duo), Loew;
4. Bright Star of Love (song with 'cello obligato), Robaud;
5. Elegie (violin solo), Ernst;
6. Polonaise (violin solo), Wieniawski;
7. Good Bye (song), Tosti;
8. Andante, Allegro (string quartette), Haydn.

J. M. Dungan, Franklin, Ind.

1. Summer Eve (four parts), Hutton;
2. Rondo-Brilliant (piano), Weber;
3. Waiting Heart (alto);
4. The Favorite (cornet), Hattemann;
5. Ave Maria (three parts), Abt;
6. Whispering Wind (piano), Wollenhaupt;
7. Water Lily (quartette), Gade;
8. La Speranza (three

parts), Rossini;
- 9. Polka Brilliant (piano), Weber;
- 10. Maguetz Waltz (soprano), Ardit;
- 11. Lucia de Lem-memor (violin), Singelee;
- 12. Summer Fancies (three parts), Metra;
- 13. Concert Galop (piano, four hands), Ketterer;
- 14. Eve's Glistening Star (quartette), Kucken.

Minnesota Academy, Oronotona, Minn. Miss E. M. Rich, Directress.

1. Wedding March (trio), Mendelssohn;
2. Delerium (piano solo), Mendelssohn;
3. The Sea Hath its Pearls (quartette), Tinsuti;
4. Second Polish Ballad (piano solo), Schillhoff;
5. Spinning Song (piano solo), Mendelssohn;
6. Valse No. 2 (piano solo), Chopin;
7. Pro Peccatis (vocal solo), Rossini;
8. Sonata No. 1 (piano duet), Weber;
9. Rhapsodie Hongroise (piano solo), Liszt;
10. La Fléne (piano solo), J. Raff;
11. Sonata Appassionata (piano solo), Beethoven;
12. Hybris the Cretan (vocal solo), Elliot;
13. Polka de la Reine (piano solo), J. Raff;
14. Invitation a la Valse (piano duet), Weber;
15. Only to Love Her (vocal solo), Stantley;
16. Rigolotto, Concert Paraphrase (piano solo), Liszt;
17. By Moonlight (piano solo), Beethoven;
18. Polish Dance (piano solo), Scharwenka;
19. Home, Sweet Home (piano duet), Thalberg.

Miss Emma Livingston, Lebanon, Tenn.

1. Whirlwind (duet), Kolling;
  2. Sonata (Allegro, Andante), Mozart;
  3. Mignonette, Lichner;
  4. (a) Waltz, (b) Last Rose of Summer, Bellak;
  5. Rondo Capriccioso, Op. 14, Mendelssohn;
  6. Ninth Symphony (duet), Hayden;
  7. Waltz (trio);
  8. Impromptu in B flat, Op. 142, Schubert;
  9. Sonata in E flat, Op. 36, Beethoven;
  10. Eighth Symphony (duet), Haydn.
- All were played from memory except symphonies.

Mr. E. A. Smith, Fargo, Dakota.

1. Op. 63, No. 4 (4 grace notes), No. 6 (crossing hands), Streabach;
2. Op. 37, No. 7, Le Moine;
3. Op. 149, No. 8 (duet), Diabelli;
4. Op. 176, No. 1 (scale passages), No. 4 (broken sixths), Duvernoy;
5. Finger Exercises, Sec. III, No. 1, Flaidy;
6. Op. 37, No. 25, Le Moine;
7. See the Pale Moon (duet), Campana;
8. Staccato Etude, 221, Spindler;
9. Invention, 2 Voix, No. 1, Bach;
10. Op. 45, No. 25, Heller;
11. Op. 16, Finger Exercise, Nos. 170-178, Schmidt;
12. Op. 120, No. 11, Duvernoy;
13. Op. 299, No. 4, Czerny;
14. Op. 47, No. 2, Heller;
15. I Puritani (concert), Bellini;
16. Op. 66, No. 10, Loeschhorn;
17. Op. 47, No. 4, Heller;
18. Op. 70, No. 1, Moscheles;
19. Oh! for Even I now have Lost Thee (cavatini), Bellini;
20. Etude, No. 18 (scales, Von Bülow Edition), Cramer;
21. Op. 55, No. 1 (duet, Peter's Edition), Kuhlman.

Rome (Ga.) Female College, F. L. Krebs, Director.

1. West End Polka (piano trio), D'Albert;
2. (a) O, Yield Thee Not to Sorrow, (b) My Mountain Home (chorus), Trolen Airs;
3. Kismet, Nos. 2 and 3 (piano solo), Mendelssohn;
4. Air from Faust (vocal solo), Gounod;
5. Les Bordes du Ganges (piano solo), Leybach;
6. Beautiful Doves (vocal solo), Glover;
7. Swedish Wedding March (piano duo), Soederman;
8. Third Bancarelle (piano solo), Mendelssohn;
9. Marche Triomphale (piano trio), Gobbseur;
10. Not a Tear, Not a Fear (chorus), Myerbeer;
11. Gondoliers (piano solo), Reinecke;
12. Sonata in G (piano solo), Mozart;
13. Speed my Bark (vocal duet), Nonkum;
14. Alpenhorn (piano solo), Proch;
15. Spring Blossoms (piano duo), Henne;
16. Violet (chorus), Curschmann.

Synodical Female College, Florence, Ala. Miss Mallie Clayton, Teacher.

1. Village Bells (chorus), C. C. Case;
2. Trot du Cavalier (instrumental quartette), Spindler;
3. Siegmund's Liebesgesang, Wagner's Walkure (instrumental), Lange;
4. Summer Fancies (vocal trio), Metra;
5. Polish Dance, Scharwenka;
6. Musette di Nina (instrumental), Conzatti;
7. Bohemian Girl (organ and piano), Bellak;
8. Kiss Waltz (instrumental), Strauss;
9. Magnetic Waltz (song), Ardit;
10. Sounds from the Singing School (a round in six parts);
11. Invitation a la danse (polka rondo, four voices), Oesten;
12. Marche de Concert (instrumental quartette), Wollenhaupt;
13. Love's Young Dream, etc. (instrumental), W. Pape;
14. La Favorite, Donizetti (instrumental), Beyer;
15. I Know a Voice, arranged by T. Presser;
16. Trovatore (organ and piano), Bellak;
17. La Chasse au Lion, Kolling;
18. La Ravell (instrumental), Kontant;
19. The Little Girl, C. C. Case;
20. Nezzia, Jules Benedict;
21. Grande Marche Triomphale, Kuhn;
22. How Lovely is Zion (solo and chorus), Geo. F. Root;
23. In Questo Semphico (chorus), Donizetti.

ONE of Victor Hugo's traits was that he called little for music. The poet's muse was incapable of understanding the musician's conceptions, rebellious to our greatest harmonies, yet it was capable of the noblest strains. So it was that his art was a political and literary above all, and composers found it extremely difficult to approach the master. A piano was an instrument unknown to his home; so musical soirees were out of the question and extremely rare.



FOR THE ETUDE.  
THE ROYAL CONSERVATORY  
OF BRUSSELS.

MISS AMY FAX.

SINCE my arrival in Brussels I have been much interested in the Royal Conservatory, which seems to me one of the most complete and most admirably managed in Europe. I am surprised that there are so few American pupils in it, but it is because we do not know much about it. Brussels has long been celebrated for its magnificent violin school. The conservatory having had such great artists as De Beriot, Leonard, Vieuxtemps and Wieniawski for its professors, it is not to be wondered at that they have the traditions of good violin playing here, traditions which are admirably kept up by the present leading professor, Hubay, who is a most finished artist and thorough teacher. The conservatory existed as a school of music long before the year 1839, but it is since that time that it has gradually been organized upon its present basis, owing to the wise and energetic efforts of Fetis, its first director, and of his successor, Gevaert, both of them men of profound musical education and foresight. Gevaert is the present director, and he was appointed in April, 1871. He had been director of music of the opera in Paris before assuming this position, and is a most important man.

The faculty consists of nearly fifty professors of distinction.

The instruction of the conservatory includes the following branches:

- 1st. The solfège and the elementary theory of music.
- 2d. Vocalization and singing in unison for the pupils of both sexes.
- 3d. Part singing.
- 4th. The diction and declamation of the French and the Italian languages.
- 5th. The Italian language.
- 6th. Lyric declamation and dramatic study.
- 7th. Wind instruments, stringed instruments, and the piano; instrumental ensemble, chamber and orchestral music.
- 8th. The analytic study of form.

In 1871 a class quartette in stringed instruments was created, and a class for mien and facial expression ("de maintien et de mimique") was added in 1875.

A library and a museum of rare musical instruments, interesting for the science and history of music, has been annexed to the conservatory since 1870.

Every year, immediately after Easter, there is an examination of all the pupils of the conservatory, and each professor sends in to the director a detailed report of the progress, the talent and of the aptitude of each member of his class. From this report the candidates for the *concours publics*, or public concerts, at the end of the scholastic year, are chosen. A jury, of from four to six members, is appointed, presided over by the director, M. Gevaert, to pronounce upon the merits of the candidates and to award the prizes.

The pupils who aspire to a *diploma of capacity* must be submitted to the following tests, of which three at least are obligatory.

[We omit for want of space the outline of the examinations for singers, for organists, for classes in declamation, for the orchestral instruments, and present only the one for pianist, which will give a fair idea of the requirements in the other departments.—Editor.]

For Pianists.

- 1st. The execution of a piece designated two weeks in advance.
- 2d. Reading at sight.
- 3d. Transposition at first sight, in a given key, of the accompaniment of a piece, vocal or instrumental.
- 4th. Reading of score at sight.
- 5th. Accompanying on a figured bass.
- 6th. The improvisation of an accompaniment for a given melody.
- 7th. The execution by heart of several pieces chosen by the jury from a *repertoire* of twenty compositions.

The "diploma of capacity" is accompanied with a gold medal, or, if the pupil prefers, with an instrument or musical works.

The course of solfège or harmony is obligatory for all the pupils in singing and in instrumental music. The course of counterpoint is obligatory for the advanced pupils on the organ.

I have been particular in stating what is required for a *diploma of capacity*, because we had such animated discussions last year at the meeting of the Music Teachers' National Association, at Cleveland, on this subject. I shall not take time and space to give the names of all the professors, however eminent they may be, but will limit myself to those of a few which interest me as a pianist. The leading professors of the piano are August Dupont and Jules Zarembski. Madame Eyley and Louis Brassin were formerly also professors of the piano in the conservatory. Frans Rummel, who is well-known as a pianist in America, was a pupil of Brassin and a native of Brussels, and his rival was Camille Gurecky, a pupil of Dupont, and a pianist of

deed genius, whom I hope we shall one day have the pleasure of hearing in our country also. The schools of Brassin and Dupont were great rivals for a long time, but now Brassin is dead and his place is taken by Zarembski, who was recommended for the place by Liszt, with whom he was studying when I was in Weimar ten years ago. August Dupont has been teaching here for thirty-two years, and has steadily maintained his supremacy all the time against all newcomers. He is a magnificent teacher, and I was greatly impressed with the playing of his class, which I had the pleasure of hearing the other day at one of the concerts. He is a fine artist and composer, and I would recommend him to concert pianists. His *Toccata* and *Staccato* are brilliant concert pieces. He has composed a concerto for piano and orchestra, but I have not had the pleasure of hearing it. He takes the most devoted interest in his pupils and expends himself for them, and their performance in public shows the fruits of his labors. He particularly excels in given to his pupils *concert style*, and that is what people, studying to play in public, want.

Zarembski is a talented composer and a fine pianist, especially technically. His playing is more romantic for admirable mechanism than for beauty of conception. Zarembski is unfortunately in very delicate health, and has only one lung. I fear he will not live to be old.

The chief professor for the organ is Alphonse Maillay, a splendid artist. I heard him play the *Mass* in G Minor the other day in the most *stunning* manner. He took the tempo very fast, and yet it was as clear and crisp and steady as could be. Not a note out. It was one of the finest pieces of organ playing I ever heard.

The leading professor of the violin is J. Servais, who is a son of the great 'cellist Servais, and who is a fine concert artist also. The well-known 'cellist Adolph Fisher was a graduate of this conservatory.

The leading violin performer is Jénő Hubay, and the leading professor of singing is M. H. Warnots, who is especially fine as director of a chorus. The department of solo singing is the weakest in the conservatory.

Now come to the *concours publics* or public concerts given by the pupils at the end of their scholastic year. They are seventeen in number, and I have attended nearly all of them with great interest. These concerts give the results of the work for the past year, and that all the gifted pupils have a chance to show what they can do before the public. There is a chamber concert hall with boxes all round it in the conservatory, and it is here these concerts take place. The interest felt is very great by the citizens of Brussels, and many of the aristocracy attend. Each concert is something of a novelty, and the occasion is an unusual one. It is a great opportunity to the talented and industrious pupils to bring themselves before the public and to obtain engagements after graduating. The most interesting concert of the course was that of the young girls of Dupont's class for the piano. There were five in number. The young ladies were led out in their white dresses, like so many little race horses, put to their mettle, and about to go on the track. While they all played well, three covered themselves with glory. Helene Schmidt and Uhlmann were the best. The *Morceux au concert* or test piece was Moscheles' difficult and brilliant concerto in G Minor. This they all had to play. Besides this each girl was required to play one or more preludes and fugues by Bach by heart (from a repertoire of four, chosen at the moment by the jury from the list given by her), and also a *morceux au choix*, or piece of her own choice.

Uhlmann, who was the most remarkable of them as a virtuoso, played first the concerto, then two preludes and fugues by heart of Bach's, and then a nocturne in E flat Major by Chopin and Liszt's "*Feux Follets*" as *morceux au choix*. After that she came out again and played against another young lady for the thousand francs prize of the conservatory. "Edenstiel," Op. 10, No. 1, by Heymann, "Canzonetta," Dupont, Sonata A Major, Scarlatti.

This was nearly a whole recital practically that the little Uhlmann played in the most dazzling manner, and she is not over sixteen years of age. Nevertheless, after executing this difficult task so splendidly, the prize was carried off by the other young lady, Mile. Dratz. She only played one piece, too, the "*Carnival*," by Schumann, but she was clear and developed in style. She had been a former pupil of Dupont's, and studied five years with him. Last year she had already had a first prize as his pupil. From where I sat she looked like a beautiful blonde, with a lovely little smile. She played with great fire and musical feeling. Dupont's pupils are celebrated for their fire and for their dexterity. Their fugue playing is splendid, and nothing could be more clear and steady. Mile. Helene Schmidt played the fugue in A Major, of the first book of the well-known "*Clavierbuch*" by Bach, which is so long and difficult, by heart, absolutely perfectly. She has a sister who is in Hubay's class in violin playing, who is also a beautiful blonde. She is the violinist in one of the best quartets at present. It is nice to see a young lady playing first violin accompanied by three young gentlemen. I heard her play Schubert's exquisite quartette in D Minor in this manner, and very artistically.

In Hubay's class the *morceux de concours* was Kreutzer's Concerto in D Minor. There were eighteen first-class

class, and they had to have two concerts the same day. In the morning they sang the *morceux de concours*. There were two of them according to the singer had a dramatic or a flexible voice. They were "*Air de Didon*," "*Al prenda pitié, Piccini*," "*Air de la Fausse Magie*," "*Comme un éclair*," Gretry. The latter was a beautiful air, and very effective.

The afternoon each young lady sang a long and elaborate aria from some opera, in the grand and dramatic style, but in general they were not equal to what they undertook. An exception was Mile. Fierens, who sang an air from "*Don Carlos*," by Verdi, "*Tu qui es la neant des grandeurs de ce monde*." She showed great talent, and may become a great singer. She won the first prize "with the greatest distinction" over the heads of three other young ladies, who had won a prize "with distinction" last year. Mile. Fierens was tremendously applauded by the public as the prize was accorded her by the jury. Just before leaving the stage she gave a "jump for joy" to the great amusement of everybody, while some of the other young ladies who came off second best went off in tears, and were quite, indeed, surprised to see how unreservedly they showed their feelings.

An American girl would neither have given a leap nor burst into tears before an audience. Well, I think I have written you enough to show you that the conservatory of Brussels is a most interesting and a remarkable institution. What I like about it is that the pupils are not left to their own devices, but a steady surveillance of their progress is maintained, and they are obliged to come up to the highest standard their talents admit of. Their musical education is many-sided and complete, and they have distinguished artists for professors and models.

BRUSSELS, July, 1885.

NEWS OF THE MONTH.

CONVENTION NOTES, ETC.

MIDSUMMER, and all the world holiday-making, the much-booked-for Teachers' Convention already a thing of the past, and its interesting and exciting events things of the memory. On the other side, however, music is certainly holding its own. What with festivals in London, Antwerp, and Karlsruhe it certainly does not look as if musicians would ever get a rest this season.

The Handel festival, conducted by the English Mr. Manns, will be one of those huge affairs which our cousins across the water delight in. The English people worship Handel, and this festival will be a colossal tribute to the genius of oratorio.

Van Zandt, the young American prima donna, has produced Delibes' new opera, "*Lakmé*," with great success, which, after her mortifying experiences in Paris, must have been doubly refreshing.

Sarasate never seems to tire his audiences; he has given another successful *violin* recital in London, and met the old classic enthusiasm.

Otto Goldschmidt, the well-known pianist and husband of Jenny Lind (who I hear is going into bad health) has resigned his position as director of the Bach choir in London, and will be succeeded by the rising composer, the young Villiers Stanford. "*The Englishman's Boy*," by Khrosson" is too well known on the other side to require much praise.

It is amusing to see the bitterness with which the English critics are attacking Eugène D'Albert's new opera, "*Hyperion*," simply on account of the few indiscreet remarks the very young man once made about his debts to England musically. The overture has been pronounced remarkable for so young a man by the best Continental critics, and it is only a little piece of insular malice that prompts this kind of criticism.

Stephen Heller has become totally blind, and Robert Browning, the Poet Charles Halle, the pianist, and Frederick Leighton, the painter, have set to work to raise a fund for his maintenance, as he has saved little else. He is at all. He is going to be one of the second class and it is indeed sad a deserving man of his years should be thrown on the world without a penny. It is a good move, and Americans ought to do something for such a beautiful and familiar compeer.

The Handel festival was glorious success. Think of a chorus and orchestra aggregating to four thousand, and imagine the stupendous effect produced. Some works of the composer were given that had never been heard before. Mr. Best, the great English organist, played the master's E flat Concerto for organ and orchestra, in his most masterly style. The principal vocalists were Valleria, Santley, Joseph Mass, and Edward Lloyd, and that says much.

Edward Strauss has had his *Ammer* Vienna orchestra playing at the "*Inventories Exhibition*," and as it has



cost the directors about thirty thousand dollars to bring them over, there has been a good deal of grumbling among home-bred musicians, and one writer in a well-known musical weekly sarcastically suggests the conferring of the title Doctor of Music from Cambridge on Edward Strauss, by analogy with the example of Oxford in the case of Richter. Conductors are winning more laurels than the composers.

In Paris the production of Ernest Reyser's "Sigurd" has been the most interesting musical event. It is of course Wagnerian in its suggestions, and will probably never be popular. The French nation are only becoming accustomed to Wagner by swallowing him in small doses, and even then they sometimes make a face over it.

Bilow has been giving some recitals in Paris, and has addressed one of his characteristic letters to Ed. Colonne, director of the famous Colonne concerts, congratulating him on his conductorship, and sending him a thousand francs to be added to his already large contribution to the Berlitz Monument fund, and winds up the letter by a "hurrah" for French musicians, past and present, and to come, which hurrah has a slight flavor of irony about it, as the eccentric doctor was never a worshipper of French music.

The Carlsruhe Festival was of course a success. All sorts of talent was represented,—Scharwenka and a talented pupil of his, Mlle. Koch, played; Madame Remany played with her usual vigor and intelligence; Liszt was present at all of the performances, as he was also with Rubinstein, at Antwerp, when the latter's "Ocean" symphony was given, and many of Liszt's larger compositions, the "Grander Mass," the master himself conducted. He is said to have improvised several times in his well-known wonderful manner.

Miss Amy Fay, the pianist and writer, met Liszt in Antwerp, and received a flattering reception from him, and was introduced by him personally to everybody worth knowing.

Rubinstein is working at a concerto which he intends to play next winter. There is no foundation to the rumor that he intends coming here next season.

Scharwenka says that while in Carlsruhe, Liszt came frequently to his room and one day actually played one of the "Chant Polonoise," a rare thing in playing with him now.

I forgot to speak of the wonderful playing of the blind pianist, Moncur, who played in London recently, the Emperor Concerto of Beethoven, and the Schumann and Liszt concertos in a perfectly surprising manner for a blind person. One of the pupils of the Academy of Music for the blind, and will probably concertize.

Edward Remenyi is concertizing in China.

Edward Eggeling, the well-known teacher and composer of a method for the piano, is dead.

Joachim and his pupils, the pianists, are giving concerts in the principal German and Bohemian watering places, while Bachmann is away up in Stockholm, delighting the Scandinavians with Chopin.

Emil Hartman, the Danish composer, has just completed his eighteenth birthday, and letters of congratulation have poured in on him from the celebrities of the artistic world. He is a gifted and original composer, and well deserves title of the Nestor of Danish Music.

The papers to be read by Englishmen during the Antwerp Musical Congress in August are in the scientific and educational sections, and one of our contemporaries asks the pertinent question, "Where are the papers to be read by Americans?" Where, indeed!

Mr. Paul Torek, a young American pianist, has been winning honors at the Leipsicairs by his masterly rendering of Beethoven's "Appassionata" being characterized as being by far the best playing heard at the concerts at the Leipsic Conservatory.

Bilow has been giving lessons at Klindworth's Conservatory to higher pupils, where the works of only three masters were played,—Liszt, Beethoven and Brahms. The teacher's intense irritability did not, however, prevent his doing much good with his incisive criticism, still a lesson from Von Bülow is not altogether a bad of roses.

Of course at home the chief attraction has been the

#### MUSIC TEACHERS' CONVENTION,

notices of which appear elsewhere. The musical portions of the affair did not, to tell the candid truth, reach high-water mark. Signs of hurry, inseparable from the getting together of such a large chorus and orchestra, showed in everything. The choruses were fairly good, but both orchestra and chorus showed insufficient rehearsal. Carl Engel played a very dry and scholastic manner the great Op. 106 Sonata from Beethoven, but his interpretation failed to show the heights and depths of the grand work. He has a facile technique, but a hard tone, and is evidently a worker. The Wednesday evening concert in Carnegie Hall was fine. Mr. S. F. Warren played in his most noble manner the Toccata in F of Bach, and Julius Reubke's Sonata in C Minor; also Mr. J. H. Cornell's interesting variations on "O Sanctissimo."

A. R. Parsons, assisted by Mr. Arnold, violin, and Mr.

Schenek, cello, played a fine trio by Willard Burr, Jr., a little suggestive of Mendelssohn, but well worked out. Mr. Parsons' playing was beautiful, and finished in the extreme. Mr. Brandies was represented by a barcarole for flute and string quartette. Mr. Lambert gave a recital, assisted by the famous violin, and piano, of Chicago, also gave a recital in the afternoon, but I acknowledged a sense of disappointment after hearing him. Mr. Leibling is a good musician, has a facile technique and good memory, but lacks repose, and, above all, plays without much earnestness. He, however, was, I understand, congratulating the convention.

In the evening concert, made up of American composers, the music was better. Mr. F. G. Gleason conducted his own "Montezuma," with its reminiscences of Wagner. Mr. Lavallée conducted his offering, with its strongly marked dramatic flavor, and Mr. Jacobson and Mr. Jacobson played J. K. Paine's Sonata in B Minor, for piano and violin, in a very interesting manner. Mr. Dudley Buck led his own overture, "Marmion," in his usual style, and the work made quite an impression. Selections from Brahms' "Zenohe" were given; they were a little tiresome, and, to tell the truth, too long for soprano and alto, sounded at times like the "Maschott." Mr. Sherwood also played, but not in the best vein. Mr. Goldbeck's second concerto for piano and orchestra was given in a very good vein, although it might be acknowledged Mr. Goldbeck, who played the solo part himself, was a little too modest, as he has given all the themes to the orchestra and has contented himself with subordinating the piano to a mere accompanying instrument. In fact it could be called an arpeggio concerto. Mr. Mulcahy made a hit with selection from his American symphony. It is a bright and richly colored work, full of Schumannisms and Wagnerisms, and could hardly be classed as national music. The scherzo was decidedly Maas. The worthy President, Dr. S. N. Penfield, was represented by a full chorus, the "Eighteen." "The Lord Liveth," which proved a very interesting and solid work. Mr. Carlyle Petersilea gave a recital Friday morning, made up of some fine things. Mr. Petersilea's playing is robust, and so is his interpretation; he can at times play very delicately, witness his interpretation of Calixa's piece, "The Russian." His piano piece, "The piano piece," was unfortunately commonplace ending. Mr. Petersilea is better known in works requiring breadth and force than in more subtle and poetic music. A polonaise by a very young composer, Milo Benedict, showed great talent, and promised much for the future. The evening concert was a success. Mr. George F. Bristow's his very fine overture "Columbus," and received much applause. But the event of the evening, practically, was the phenomenal playing of the young pianist, Miss Fanny Bloomfield. Her fire, enthusiasm, and repose were wonderful. Her Rubinstein playing I have never heard his concerto given with so much breadth and nerve. Her cantabile playing is genuine, and she made the instrument sing with her beautiful single-finger tone. The rondo was electric and played at a ferribe tempo, but always with a power of reserve that never made me nervous; indeed, I felt more nervous for the orchestra. Such ripeness of conception and such technique has been seldom heard, and all the foremost pianists of the country pronounce her a genuine pianistic phenomenon. She showed a great power, breadth, and subtle delicacy in her solo selections. Her Chopin's "No. 10" bell also made a hit. I have spoken of her often before. She is the contralto for the American Opera Company now organizing for next season. Miss Campbell gave the well known "The Caro sena Enruidie" in a thoroughly artistic style. She sings in an utterly unassuming manner, and her beautiful supple organ is exactly suited to the musical pathos of this Gluck number. Mr. Klein was again on the programme in a ballade for baritone and orchestra, and the concert closed with an excellent scherzo for orchestra by George Chadwick, one of our young composers, who is rapidly rising to fame.

All said and done, the Ninth Annual Convention was a creditable piece of musical work, and it is useless to cavil at its obvious shortcomings. Much was done at short notice. Many ludicrous and peculiar incidents occurred during the meetings. One gentleman sternly denounced all Wagnerian singers as shouters, and was roundly hissed, whereas he turned on his hisses and called them "geese." This caused much merriment, and the gentleman himself, who had been previously called to pass without criticism. Indeed, I believe Madame Capplani, who is one of the most efficient and enthusiastic workers for art we have, would have answered the speaker in her usual happy manner, but time was up. It was too sweeping an assertion, and was a truthful one. Then again, in the middle of a piano recital, the pianist at the end of a skillfully executed piece stood up and said, enthusiastically, "There, ladies and gentlemen, I think you see that the (mentioning the

name of two inventions for developing technique) do not stiffen the fingers." This called forth a roar, although it was in doubtful taste. I could recall a host of occurrences, if I had the space.

The thought occurred to me that if certain obtrusive gentlemen, who were continually bobbing up with "Mr. President, Mr. President," could have been suppressed, and some of the more modest members have had their say, we might have gotten less wind and more wisdom. Look, for example, at the time when on a certain By-Law amendment after amendment was piled up until the President himself was in a perfect labyrinth, Mr. A. Becket got up and moved for the abrogation of the By-Law itself, cutting the Gordian knot instantly. Those are the kind of men we want, but they are too modest. Mr. Sherwood also did some excellent work.

The Brooklyn Sangfester was a success, both as regards music and beer, Philadelphia's Old Mannaehor carrying off the second prize, thanks to the careful training and excellent leading of Mr. S. L. Hermann, former director at the Royal Opera Saabricken.

I saw my friend Max Heinrich, the now celebrated baritone, who has just returned from an extended tour in the West with Theodore Thomas. He looked well despite the cowboys and climate.

Mr. T. L. Krebs, the doughty antagonist of the dumb piano and other mechanical devices, has sent a circular of the Rome, Ga., Conservatory of Music, of which he is the artistic director.

#### CLIMAXES.

DISTINGUISHED AMATEUR (about to make his first appearance in public): "Oh, I feel a *foetus* nervous."

SYMPATHETIC FRIEND: "Oh, there's no occasion to be nervous, my dear fellow. They applaud anything."—*English Ex.*

MR. WINKS: "I see that a Russian banker has left five million dollars to a pianist named Sophie Menter." MISS MINX (his next-door neighbor): "Isn't that nice? I wonder if any one will leave me anything when I become a great performer. Did the paper say why he left it to her?"

MR. WINKS: "No; but I suspect she always closed the windows and used the soft pedal when practicing."—*Boston Gazette.*

Joseph Bennett, the English musical critic, tells a good story of the recent Norwich (Eng.) Festival:

CONCERT-GOER (to stranger): "It was twenty-five minutes if it was a instant."

STRANGER—Wol, wun piece?

CONCERT-GOER (in rapture): "Yus! One piece took nigh upon ar-fan-hour, and all beasty fiddling and twiddling. Nobody singing or nothing, on'y the band. Some of them got so tired of the thing that they went and played outside. (It was Cowen's Scandinavian Symphony, in the slow movement of which the horns are directed to play in the adjoining room.)"

The manager of a concert course seeing, one morning at the rehearsal of some music, that one of the band was not at work, made his way to him and touched him on the shoulder.

"Why are you not playing?" he asked.

"I have twelve bars' rest, sir," answered the musician.

"Rest! Don't talk to me about rest, sir! Don't you get your salary? I pay you to play and not to rest! Rest when you've done your work, sir, and not in the middle of it!"

Theodore Thomas once gave a concert in a manufacturing town, and played, in the course of the evening, the *Boccacini* minuet, a melody which rises, lingers a moment, and then fades away like a mirage. After the concert, the conductor attended a dinner, at which the conversation turned upon this minuet. "You should have played it louder," emphatically said the mayor of the town.

"But," remonstrated Mr. Thomas, without making offense, "it is marked *piu mosso*."

"No matter," was the reply. "Such a pretty tune deserves to be played louder."

The well-known pianist, Leopold de Meyer, is the hero of an anecdote, which, "se non è vero, è ben trovato." He was playing some years ago before an Archduke of Austria, and in his anxiety to please his illustrious auditor, exerted himself so strenuously that he literally perished at every note. At the conclusion of the concert, the Archduke deigned to express a wish that the artist should be presented to him. "Monsieur," blandly remarked his Imperial Highness, "I have heard of you elsewhere," (a pause and a bow from the pianist), "I have heard Liezi!" (another pause and a still lower bow), "but I never yet met with any one" (a third pause and a quasi-genefaction on the part of Leopold de Meyer), "who perished as you do!"

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